Stolen Art Alert

Volume 5 Number 8
October 1984

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

In This Issue:

Two George Grosz watercolors reported stolen in this issue (nos. 1801-2) are part of the large number of paintings claimed by New York dealers following the arrest of Dennis Anderson, a private dealer arrested last March and charged with theft by conversion. Anderson is reported to have received works on consignment from prominent galleries, then sold them without paying the consignor (see *SAA*, Apr. '84, p. 4).

A large number of works listed in this issue are missing from European museums and churches, and are considered to be the national cultural property of the countries concerned. Museum losses include a collection of Merovingian jewelry from the museum in Preures (Pas de Calais), France (nos. 1865-77), six Iron Age axes reported by the Superintendant of Antiquities in Bologna, Italy (no. 1861), a fine antique firearm missing from the Kunsthistorisches Museum in Vienna (no. 1886), and ancient coins lost from the museum in Bodo, Norway (1887-98).

The Cooper-Hewitt Museum in New York reports the disappearance of a prehistoric head from an exhibition at the Museo del Barrio in New York (no. 1862). A head was vandalized from a statue of Venus at the Villa Medici , Rome (no. 1863).

Important cultural property which has disappeared from European churches includes a *Descent from the Cross* by Francesco Solimena (no. 1819), 15th-century sculpture by Andrea Passeri (nos. 1832-4) missing from a church near Milan, French 14th- to 16th-century sculpture (nos. 1825-7), three baroque religious sculptures stolen in Switzerland (nos. 1840-2), and a 15th-century ivory casket missing from Italy (no. 1858).

Rewards are offered for several important decorative art objects: the Persian carpet and Brussels tapestry in this issue (nos. 1859 and 1860), a fine Dutch 17th-century chest (no. 1849), and a sculpture by Ernest Trova (no. 1822) missing in New York.

Andrea Carlo Lucchesi, Myrtle's Altar, no. 1824

World War II Art Losses Still Surfacing

Stolen Art Alert
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Every few months IFAR receives a call about a work of art that a serviceman retrieved from smoking ashes in Italy or France, or purchased from a fleeing German officer in Holland or Belgium at the end of World War II. The caller is often a lawyer who will not identify his client. The object of the call is to determine whether his client can now freely dispose of this work of art, which he believes to be both very valuable and instantly recognizable to anyone in the art world. What are his rights, more than thirty years after the final settlement of hostilities?

There is no easy answer. Usually the object proves to be of so little importance that IFAR eventually advises the lawyer that his client can safely abandon his fears of being pursued in court, along with his hopes of financial gain. But this is not always the case, and whenever an important lost treasure reappears, it reopens the difficult question of who is entitled to it. The recent case involving Hebrew manuscripts sold at Sotheby's, and known to have been the property of the Hochschule fur die Wissenschaft des Judenthums (College for the Scientific Study of Jewish Culture) in Berlin, is perhaps the most complicated and morally fraught example.

When Sotheby's announced its Judaica sale last June, the Jewish Restitution Successor Organization and the Anti-Defamation League of the B'nai B'rith protested. They expressed concern over 33 of the seminary's rare books and manuscripts, dating from the 13th to the 19th centuries, which many had thought were destroyed by the Nazis. The sale included the oldest Hebrew Bible from Prague.

New York State Attorney General Robert Abrams brought suit against Sotheby's to gain more information on the consignor's identity. If the documents had been stolen by Nazis, as some speculated, they would not have clear title. Sotheby's would not reveal the consignor's identity other than to say that the material "always has been in Jewish hands." Despite efforts to prevent the auction, it took place as scheduled on June 26, netting $1.45 million. Both the New York City Commissioner of Consumer Affairs and a Supreme Court judge decided against ordering the sale canceled. However, on August 27, Judge Robert E. White ruled that Sotheby's hold the proceeds due the consignor, whose name surfaced after the lawsuit was filed. The judge also told both sides to prepare for a trial to determine who has title to the material.

Dr. Alexander Guttmann, now professor emeritus at Hebrew Union College in Cincinnati, was a faculty member at the Hochschule during the war. He said that the seminary's chairman, Heinrich Veit Simon, asked him to smuggle some of their rare books and manuscripts out of Germany. "Dr. Veit Simon emphasized that because of the enormous risk, any such books or manuscripts that I did remove and thereby save from the Nazis would belong to me," said Dr. Guttmann. Dr. Simon and others who helped remove the books from the library are now dead.

This case pertains to a U. S. Military Government Law (No. 59) which stipulates that "any Jewish property which was transferred during [the period between January 30, 1933 and May 8, 1945] is presumed to have been transferred by the Jewish owner under duress and against his will, unless the presumption can be rebutted. Such presumption may be rebutted by, for example, proof that sufficient consideration was given to the Jewish owner in return for the property that was transferred or that the transaction would have taken place even if the Nazi Government had not been in power." It also provides that a non-profit group in New York, the Jewish Restitution Successor Organization, may claim the rights and property of a Jewish institution that was dissolved by the Nazis. The rabbinical seminary, later renamed Lehrenstalt, was closed by the Nazis in 1942.

The attorney general's lawsuit seeks to void the sale and restore the objects to "institutions serving the ultimate charitable beneficiaries of the Hochschule or its successor organization." It names Sotheby's, Dr. Guttmann, and the buyers as defendants. The attorney general also states that the Hochschule's certificate of incorporation required the consent of three board members for transferring title of any books.

Sotheby's lawyers argue that the burden of proof is on Attorney General Abrams to show that Dr. Simon did not consult with other board members. They also claim that Mr. Abrams is misrepresenting the military law, which was "intended to apply only in special German tribunals created for the benefit of Jewish survivors of the horrors of the Nazi regime." Just before the auction two of the most important works were sold to the Jewish Theological Seminary in New York, which is not named as a defendant in the suit.

Trying to put the issue into perspective, Sotheby's president John Marion compared it to the auctioning of ancient Chinese tomb decorations and Italian old-master paintings. "I understand the emotional upheaval that's going on, but this type of sale has taken place for centuries, and similar discussions have taken place. In the case of old-master paintings, most of the religious paintings were at one time or another in a cathedral or church setting. But it's not our position to get into all of that."

continued p. 4, col. 1

SOGEGARDE

Groupe Société Générale

The French Fort Knox

Seventy meters high, 50 meters in diameter, Sogegarde is a veritable concrete fortress. Facing the Place Trocadero and invisible from the street, this unique European tower benefits from exceptional security devices: movable walls, moats flooded with water, draw-bridges, multiple-circuit electronic control, automatic fire prevention and extinction by halon gas.

Every kind of precious object—from precious stones to Louis XIII armoires—finds its place at Sogegarde. The rooms are acclimatized, and maintained at a constant temperature of 19° centigrade, and humidity of 60%. These conditions guarantee ideal conservation of objects.

Une forteresse pour vos objets de valeur

Soixante dix mètres de haut, cinquante mètres de diamètre, Sogégarde est une véritable forteresse de béton. Face au Trocadéro, et invisible de la rue, cette tour unique en Europe bénéficie d'exceptionnels dispositifs de sécurité: murs mobiles, fossés inondes, pont-levis, contrôle électronique à multiples circuits, détection incendie et extinction automatique au gaz Halon.

De la pierre précieuse à l'armoire Louis XII, tous les objets précieux trouvent leur place à Sogégarde. Les salles sont climatisées. En permanence, il regne une température de 19° et un taux d'hygométrie de 60%. Ces conditions exceptionnelles garantissent aux objets une conservation idéale.

Sogegarde, a perfect setting for storage of objects, also provides several complimentary services:

- —a transport service to bring objects to and from Sogegarde;
- —a technical staff which performs, in the client's presence, all operations of packing, handling, and sealing;
- —discreet, comfortable viewings available to clients;
- —a private, Customs-accredited bonded warehouse, exempt from all taxes, for receipt and temporary deposit of objects in transit. The customs service executes all import and export procedures.

Storage costs are based upon:

- —the volume (or surface, for paintings) of the objects;
- —conditions of insurance (chosen by the client);
- —duration of storage.

Sogegarde is affiliated with the French bank Société Générale.

Sogégarde conserve des objets mais assure également plusieurs services complémentaires:

- —un service de transport peut prendre en charge les objets pour les amener à la tour ou les restituer.
- —des techniciens de l'emballage assurent en présence du client toutes les opérations de manipulation et de mise sous scellés.
- —des salons discrets et confortables sont à la disposition des clients pour présenter leurs objets aux personnes de leur choix.
- —un entrepôt privé sous douane, agréé par la Direction Générale des Douanes, accueille à titre temporaire les objets d'art en transit (en franchise de tous droits et taxes). Le service douane effectue toutes les formalités douanières (import-export).

Le prix de conservation d'un objet est fonction de:

- —son volume (ou sa surface pour les tableaux)
- —ses conditions d'assurance (choisies par le client)
- —sa durée de conservation.

SOGEGARDE

4, avenue Raymond Poincaré - 75116 Paris - Tél.: 553.70.76

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The Jewish community seems divided on the issue. Rabbi Alfred Gottschalk, president of Hebrew Union College, said he thought the sale would be on Dr. Guttmann's conscience. However, George Snyder, Sotheby's specialist in Hebrew books and manuscripts, said that the auction house "felt the support of the Jewish community" during the sale. "Many who came from Israel and Europe stayed in town even though it was not clear until 30 minutes before sale time that the auction would take place," he added.

Although this case is one of the most recent examples of the problems of transferring art during World War II, several others of importance have surfaced. After the war, an Allied commission was empowered with the sorting of works of art that had been confiscated by the Nazis. Regional sorting places were set up to receive and identify the famous masterpieces seized by Goering and other SS officers and redispatch them to the country of origin. A remarkably large number of museum treasures were recovered in this way, as well as some of the most famous private collections in Europe.

Private collectors, when they were alive and still in Europe, reported their losses to these centers, and lists of missing works were drafted. The Nuremburg tribunal—to the extent that it was possible—sought to compensate victims of looting for their losses. Eventually, treaties were signed, marking the official end of hostilities. The lists created after the war were never updated; they were simply shelved, in a few selected libraries. Aside from one book published in 1965, listing paintings lost by German museums, there has been no documentation created on war losses since 1950.

The dealer attempting to learn who has title to a piece of World War II booty has little to guide him. The situation may change considerably, depending on whether the work in question was ever claimed on the post-War list, whether the owner received compensation, and whether the work belonged to a museum or state agency. Further, loot taken by servicemen may be in a slightly different category from works that were entrusted to servants or relatives and never reclaimed. Each question of title seems to proceed as a separate matter, the only common rule being that the greater the value, the more likely it is that trouble will ensue.

The first time it did so in the United States was in 1962, when Mrs. Irna Menzel, formerly of Brussels, sued Mr. and Mrs. Albert List, American collectors, for recovery of a Chagall painting that had been lost in the war. The painting had been appropriated by the Third Reich, and the Menzels had a receipt recovered from their Brussels apartment to prove it. Eventually, the Menzels won possession of the painting; the Lists were awarded its contemporary market value of $22,500, even though they had paid less than $5,000 for it only six years before. A New York dealer absorbed the difference. It was a case, the judge noted, of two parties with rightful claims, neither of which should suffer.

Mr. Edward Eisofon thought that through simple passage of time he had acquired rightful title to a pair of Dürer portraits, *Hans and Felicia Tucher*, when he made their whereabouts public in 1967. He had bought the paintings from an American serviceman after the war, and paid $400 for the two paintings. When, twenty years later, he began to show them to people, he quickly learned that they were masterpieces stolen from the museum in Weimar, East Germany, in the last days of the war. After he made his possession of the paintings public, in a press conference, three other parties claimed them: West Germany on behalf of the East German government; the Grand Duchess of Saxony-Weimar, whose family had entrusted the works to the museum in the 19th century; and East Germany, when it later achieved U.S. diplomatic recognition. Eventually, East Germany won the suit, and the paintings were restored, proving that the rule of adverse possession (that title passes if you claim something against the owner's will for a duration of time) does not apply to movable property. The suit cost the litigating parties more than $1 million.

Most recently, there was the anomalous case of another important looted German painting—the *Holy Family* by Tintoretto missing from Dresden—which turned up on the American market after it was exported from Russia, in 1980, by a Jew emigrating to Israel. The painting was seized upon entry into the United States, and an Israeli art dealer who was importing it was subsequently deported for customs violations. The painting remained in the hands of authorities for a certain time, during which time East Germany urged the State Department to have it returned to them, but failed to bring suit. Eventually the imigrating Israeli filed for, and received possession of, the painting. Since he had not himself imported it illegally, he was not subject to the prosecution of his representative in the sale. According to customs, the Israeli, Mr. Silberman, was the unique claimant; they returned the painting to him without considering the question of title. This case added a further dimension to the legal question of who owns World War II looted art. It is not enough to be the acknowledged original owner. To recover possession, this owner must present his claim before a U.S. court. This, for whatever reason, East Germany was unwilling to do.

Perhaps this hesitation was in part due to the cost involved in pursuing such a claim successfully. But former owners who are willing to spend money may find that their route to recovery of their former possessions is barred for other reasons, legal or practical. Mrs. John Hauser approached IFAR a few years ago to inquire about the possibility of recovering two family portraits that had been left behind when her family fled Amsterdam in 1939. The paintings had been left in the custody of a housekeeper, who has since disappeared. There were relatives who also knew of these arrangements, but Mrs. Hauser had never been in touch with them. She had never wished to return to Amsterdam after the war, but now her children want to recover the portraits of their parents—a portrait of Mrs. Hauser as a young woman in Russia, and another double portrait with her first husband, painted by Leonid Pasternak, father of the writer Boris Pasternak.

Through research IFAR learned that the paintings had been reported to the postwar Allied commission. They were among Dutch property reported missing, for which no compensation had ever been paid. In order to pursue the matter as far as possible, an investigator searched records and documents in Amsterdam, concluding in the end that the paintings may well be in the possession of the Dutch government, along with many other unclaimed possessions said to be in storage indefinitely. But their recovery may be blocked by excessive red tape and by a lack of official interest in finding them. In the interest of relocating these works, for which the owner is willing to pay a recovery fee, IFAR published them in *Stolen Art Alert* (Oct. '82, p. 2), but so far to no effect.

The case presently concerning Sotheby's may be helpful in establishing a general definition of the conditions necessary to establish legal title to an object that has been sequestered since the War. If it clearly upholds the right of the seller to pass title, it may provoke a flood of other such treasures to reappear. If it denies the seller's rights, other works may remain in their hiding places for yet another generation. Which result—if either is the outcome of the New York Supreme Court hearing next winter—would be better for the future of art? This is a matter over which opinions will be as widely divided as the case histories to date have been diverse.

Bonnie Burnham and
Linda E. Ketchum

Reminder of Past Losses

Paris, France
The Galerie Daniel Malingue, Paris, has asked IFAR to remind our readers that a painting by Foujita, *Woman and Child*, is still missing. A reward is being offered for information leading to its recovery.

FOUJITA, Tsugouhara (1886-1968). *Woman and Child*, 1961. Oil on canvas. 55.5 x 38.5 cm. Signed l/r: L. Foujita. Signed and dated on back: x 61 Foujita. *84.140. *Reward.*

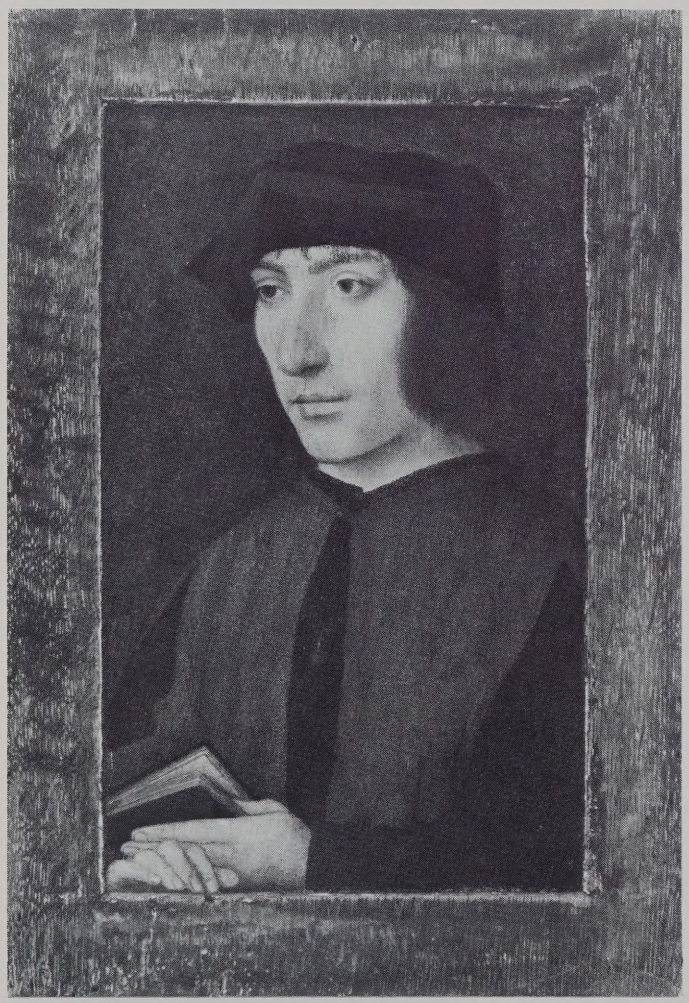
Foujita, Woman and Child

Recoveries

A colonial-era portrait stolen from the New England Historical Genealogical Society was recovered during August, nearly two years after its theft, in a local flea market in Lynn, Massachusetts. It was spotted by a friend of the Society, who remembered the theft. The stolen work was offered for $90 at a church antiques show by a dealer who had bought it for $25. The antiques show was sponsored by the Lynn Historical Society.

The painting, an anonymous 1749 portrait of Ephraim Turner, was listed in *Stolen Art Alert*, Jan/Feb '83, no. 1.

STOLEN



Portrait of a Young Burgundian, 1490. Oil on panel. 31.5 x 22 cm.

This fine painting was once on display at the Pintleton Gallery in Brussels. But on 31st December 1983, while his accomplice diverted the attention of the gallery owner, a thief stole the painting and fled.

The Pintelon Gallery is insured by NORDSTERN through its specialist fine art insurance policy, and in less than four weeks the gallery's claim for the loss of the painting had been settled in full, to the owner's complete satisfaction.

How can you protect your works of art?

NORDSTERN provides a comprehensive protection service including "all risks" insurance and advice on loss protection. Our specialists are at your service to help in fixing agreed values, and can give advice on the restoration of damaged works of art.

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Dealer Sentenced

Dennis Anderson, a Manhattan art dealer charged last spring with theft by conversion, was sentenced on September 7 to 3-1/3 to 10 years in jail. He pleaded guilty to two counts of theft. The first count concerned three works, a Matisse, a Degas, and a Seurat, consigned from the Arnold Herstand Gallery in New York and never paid for. The second involved a Dubuffet and a Giacometti taken from the Pace Gallery in New York.
Mr. Anderson was sentenced to 2 to 6 years on the first count, and 1-1/3 to 4 years on the second. He has been transferred from the Manhattan House of Detention to the Downstate Correctional Facility to serve these terms consecutively.

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attribution of the works listed here have been documented as carefully as possible. Bibliographical references are included wherever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1796 GAY, Edward (1837-1928). The Bridge at Shawangunk, 1885. Oil on canvas. 45 x 60 cm. Signed and dated l/r: Edward Gay/85. *84.371.1. New York, N.Y. 31 May '84.

1797 GAY, Edward (1837-1928). Craggy Shore. Oil on wood. 25.4 x 55.5 cm. Signed l/l: Edward Gay. *84.371.2. New York, N.Y. 31 May '84.

1798 GAY, Edward (1837-1928). Farm with Haystacks. Oil on canvas. 40.6 x 50.8 cm. Signed l/l. *84.371.5. New York, N.Y. 31 May '84.

1799 GAY, Edward (1837-1928). In the Country. Oil on canvas. 15.3 x 23 cm. Signed l/l. *84.371.3. New York, N.Y. 31 May '84.

1800 GAY, Edward (1837-1928). Landscape, Sunrise, 1897. Oil on canvas. 51 x 69 cm. Signed and dated l/r: Edward Gay 97. *84.371.4. New York, N.Y. 31 May '84.

American, 20th Century

1801 GROSZ, George (b. Germany, 1893-1959). Central Park, 1935. Watercolor. 62 x 44 cm. Signed l/l: Grosz. Inscribed l/l: Man and Woman in Park. 84.401.1. New York, N.Y. Spring '84.

1802 GROSZ, George (b. Germany, 1893-1959). Gourmand, 1936. Watercolor. 63.5 x 76.2 cm. Signed l/l: Grosz. A hungry man and two tearful children gazing at a seated man at a food-laden table, stuffing himself. 84.401.2. New York, N.Y. Spring '84.

1803 GRUPPE, Albert (b. 1896). Harbor Scene of Boston Area. Oil on canvas. 50.8 x 61 cm. Tugboats in Boston Harbor. 84.367.1. Toronto, Canada. 29 Jun. '84.

1804 GUZZI, George. Fred J. Christensen, Jr., Ace, ca. 1970. Watercolor on paper. 69 x 54.6 cm. *84.372. Chicago, Il. Aug. '84.

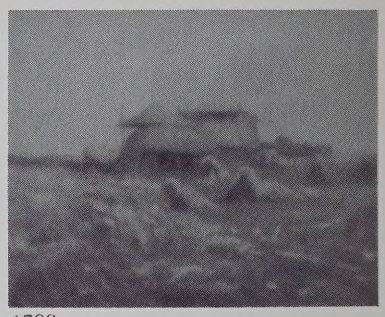
1805 MORGENSTERN, Christian. A Boy on a White Pony in a Wooded Landscape. Oil on canvas. 63.5 x 88.9 cm. *84.399. New York, N.Y. 10 Jul. '84.

Canadian, 20th Century

1806 ARTS, Alexis. Winter Scene in Quebec, ca. 1972. 43.2 x 35.6 cm. Signed l/l. 84.367.2. Toronto, Canada. 29 Jun. '84.

1796

1797


1798

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1808

Dutch, 17th Century

1807 PYNACKER, Adam, Attributed to (1622-1673). Herdsman and Cattle. Oil on canvas. 83 x 92 cm. *84.375.2. Northamptonshire, England. 1-8 Apr. '84.

English, 19th Century

1808 COOPER, Abraham, R. A. (1787-1868). Country Shooting Scene. Oil on canvas. 20.3 x 25.4 cm. *84.400.1. Shefford Woodlands, Berkshire, England. 15 Apr. '84.

French, 19th Century

1809 BARON, Théodore (1840-99). Embarkation. Oil on canvas. 90 x 58 cm. Young woman with parasol and other figures approaching a dock. *84.379.1. Lussac, France. 13-14 Sep. '83.

1810 VILLEBESSEYX, Gustave (1838-98). Staircase at the Opera, 1875. Oil on canvas. Signed and dated l/r. Grand staircase of the Paris opera painted the year of its inauguration. *84.379.2. Lussac, France. 13-14 Sep. '83.

French, 20th Century

1811 FRAMARTIN. Bouquet of Carnations. Oil on canvas. 22 x 16 cm. In a porcelain vase. *84.391.1. Saint Michel Chef Chef, France. 24-5 Apr. '84.

1812 FRAMARTIN. Bouquet of Yellow Tulips. Oil on canvas. 38 x 46 cm. *84.391.5. Saint Michel Chef Chef, France. 24-5 Apr. '84.

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1813 FRAMARTIN. Peasant Woman Leading a Cow in the Rain. Oil on canvas. 27 x 32 cm. Seen from behind. *84.391.3. Saint Michel Chef Chef, France. 24-5 Apr. '84.

1814 FRAMARTIN. Still Life with Musical Score, Violin, and Clock. 55 x 46 cm. Clock marks 8:51. *84.391.2. Saint Michel Chef Chef, France. 24-5 Apr. '84.

1815 FRAMARTIN. Still Life with a Nautical Lamp, Fish Net, and Ship's Wheel. 73 x 60 cm. *84.391.4. Saint Michel Chef Chef, France. 24-5 Apr. '84.

1816 VLAMINCK, Maurice (1876-1958). Les Fermes. Oil on canvas. 50 x 65 cm. *84.379.4. Lussac, France. 13-14 Sep. '83.

German, 19th Century

1817 JACKEL, Karl Heinrich (Henry). View of Naples. Oil on canvas. 41.5 x 58 cm. *84.379.3. Lussac, France. 13-14 Sep. '83.

Italian, 17th Century

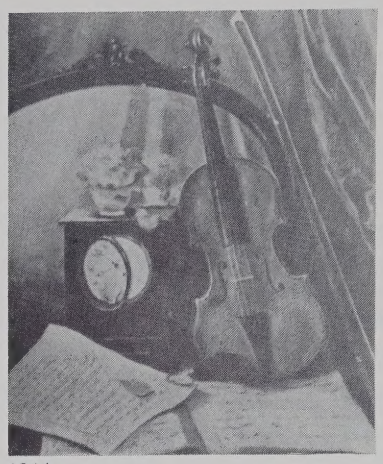
1818 ROSA, Salvador, Style of. Man on Donkey. Oil on canvas. 107 x 76.5 cm. *84.375.1. Northamptonshire, England. 1-8 Apr. '84.

1819 SOLIMENA, Francesco (1657-1747). Descent from the Cross. Oil on canvas. 200 x 130 cm. *84.382. Nocera Inferiore, Italy. 5-6 Dec. '83.

Italian, 18th Century

1820 FISCHETTI, Fedele (1734-89). The Fifteen Mysteries of the Rosary. Oil on copper. 40 x 25 cm (oval). *84.376.1-15. Naples, Italy. 6-7 Jan. '84.

1813



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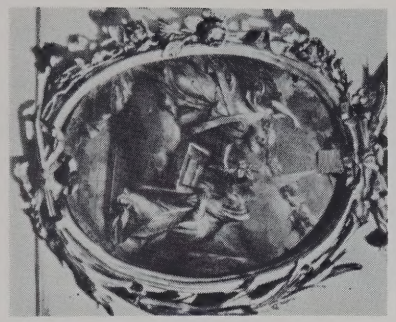

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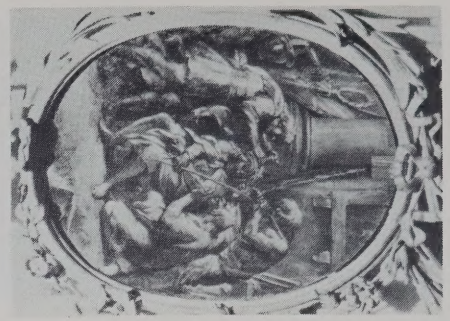

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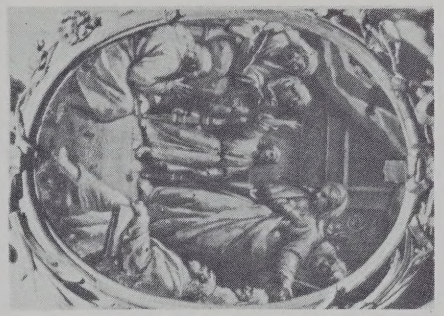

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IFAR No. 84.376.14

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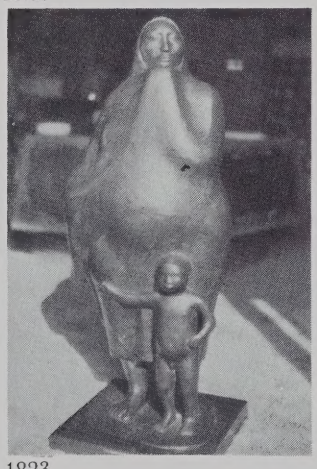
IFAR No. 84.376.11

1821

1822



1823

1824

Sculpture

American, 20th Century

1821 PETTERSEN, Arild. Negro Woman. Bronze. 63.5 x 50.8 x 40.6 cm. No. 2 of 9. *84.374.2. New York, N.Y. 29 Jun. '84.

1822 TROVA, Ernest (b. 1927). Flower Man FM/70. Chrome-plated bronze. H. 61 cm. No. 6 of 6. *84.369. New York, N.Y. Jul. '84. *Reward.*

Costa Rican, 20th Century

1823 ZUNIGA, Francisco (b. 1913). Between Dances. Bronze. H. 70 cm. No. 2 of 5. Pregnant woman and child. *84.374.1. New York, N.Y. 29 Jun. '84.

English, 19th Century

1824 LUCCHESI, Andrea Carlo (1860-1924). The Myrtle's Altar, ca. 1899. Bronze. H. 36.6 cm. Nude woman reclining on a tree trunk. *84.366. London, England. 15 Jul. '84.

French, 14th Century

1825 Virgin and Child, late 14th-early 15th c. Stone. H. 65 cm. Classified Historic Monument. *84.392. Bulligny, France. 20 Apr. '84.

French, 15th Century

1826 Saint Barbara, late 15th-early 16th c. Stone. H. 58 cm. Classified Historic Monument. *84.390. Meurthe et Moselle, France. 23 Jul. '84.

French, 16th Century

1827 School of Troyes. Saint Sebastian. Stone. H. 67 cm. Classified Historic Monument. *84.389. Fondremand, France. 27-9 Jun. '84.

French, 19th Century

1828 RODIN, Auguste (1840-1917). La Danaide. Bronze. 84.387.3. Paris, France. 7 Jun. '84.

1829 RODIN, Auguste (1840-1917). La Glae. Bronze. 84.387.4. Paris, France. 7 Jun. '84.

1830 RODIN, Auguste (1840-1917). La Main du Maitre. Bronze. 84.387.5. Paris, France. 7 Jun. '84.

1831 RODIN, Auguste (1840-1917). The Sakaroff Bather. Bronze. 84.387.2. Paris, France. 7 Jun. '84.

1825

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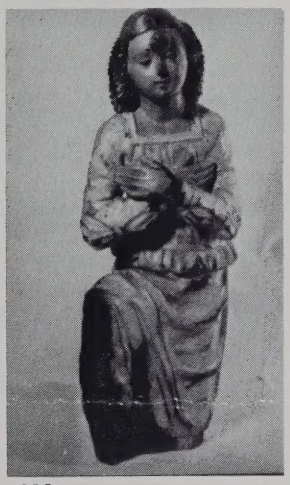
1832



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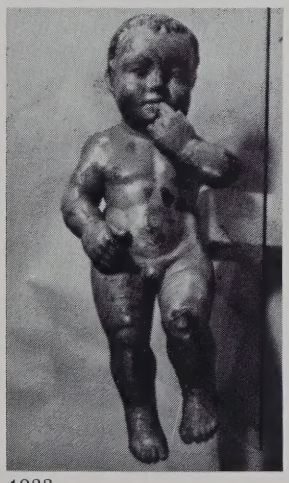

1833

Italian, 15th Century

1832 PASSERI, Andrea. Angels (two), 1494. Polychromed and gilt wood. H. 70 cm. Part of a polyptych. *84.396.7-8. Grosio (Sondrio), Italy. 14 Sep. '83.

1833 PASSERI, Andrea. Child, 1494. Polychromed wood. H. 50 cm. Part of a polyptych. *84.396.6. Grosio (Sondrio), Italy. 28 Sep. '83.

1834 PASSERI, Andrea. St. George and the Dragon, 1494. Polychromed and gilt wood. H. 100 cm. Signed and dated. Part of a polyptych. *84.396.5. Grosio (Sondrio), Italy 28 Sep. '83.

1835 St. Roch. Wood, carved and polychromed. H. 90 cm. *84.396.1. Grosio (Sondrio), Italy. 28 Sep. '83.

1836 Virgin and Child. Polychromed and gilt wood. H. 100 cm. *84.396.4. Grosio (Sondrio), Italy. 28 Sep. '83.

1837 St. Sebastian. Polychromed wood. H. 90 cm. *84.396.3. Grosio (Sondrio), Italy. 28 Sep. '83.

Italian, 16th Century

1838 St. Anthony Abbot. Carved and painted wood. H. 90 cm. *84.396.2. Grosio (Sondrio), Italy. 28 Sep. '83.

1834

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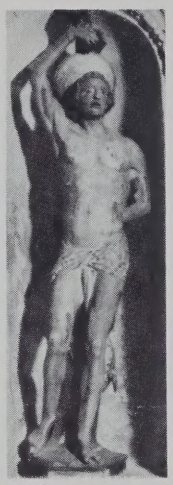
1836



1837

1838

Italian, 18th Century

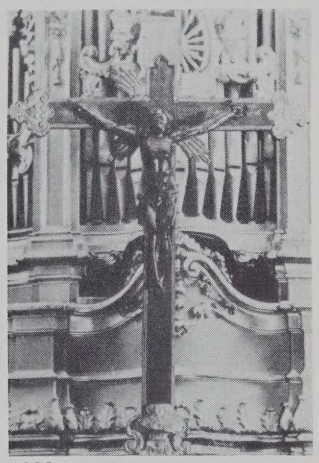
1839 Neapolitan School. Crucifix. Embossed copper. H. 100 cm. *84.376.16. Naples, Italy. 6-7 Jan. '84.

Swiss, 17th Century

1840 An Apostle. Wood polished white. H. 35-40 cm. *84.377.3. Glis, Switzerland. 14 Dec. '83.

1841 St. John. Wood. H. 35-40 cm. *84.377.1. Glis, Switzerland. 14 Dec. '83.

1842 St. Paul. Wood polished white. H. 35-40 cm. *84.377.2. Glis, Switzerland. 14 Dec. '83.



1839

1840

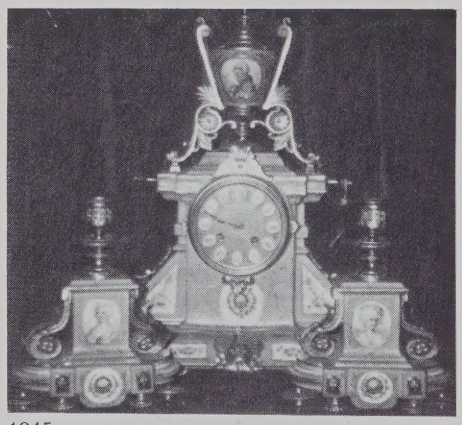
1841

Prints and Drawings

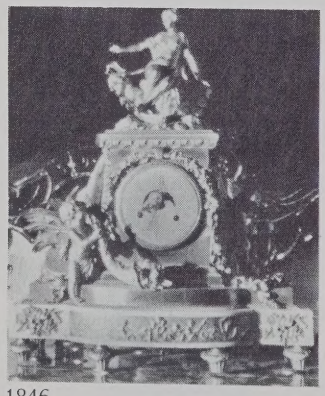
Spanish, 20th Century

1843 PICASSO, Pablo (1881-1973). Untitled. Aquatint. Inscribed in plate u/r: I. No. 18/50. Block no. 1816. Man standing at left, woman on horseback at right. White drawing against dark background. *84.398. New York, N.Y. 22 Aug. '84.

1844



1845



1846

Candlesticks, Candelabra, Lamps

1844 CHRISTOFLE. Three-branch Candelabra (two), second half of 19th c. Precious metal. H. 43 cm. Marked: 6428 & 6430, Palacio Nacional da Ajuda. *84.385.1-2. Queluz, Portugal. Oct. '81-Oct. '83.

Clocks, Timepieces, Watches

1845 English, 19th Century. Mantle Clock. Porcelain. Front right-hand paw foot is missing. *84.365.2. Southampton, England. 5 May '84.

1846 French, 18th Century. Clock. Gilt bronze and white marble. *84.379.5. Lussac, France. 13-14 Sep. '83.

1847 French, 19th Century. Chiming Clock. H. 61 cm., L. 36 cm. *84.387.1. Paris, France. 7 Jun. '84.

1848 French, 19th Century. 'Pendulette à coq' Watch, ca. 1820. Gilt, enameled metal surrounded by zircons. 110 x 67 mm. Signed on the movement "Breguet à Paris." On the back is a pastoral scene representing two children playing with a bird. *84.388. St-Omer, France. 28 Jun. '84.

Furniture

1849 Dutch, 17th Century. Chest. *84.450. Waterloo, Belgium. 1984. *Reward.*

1850 English, 19th Century. Sewing Box. Coramandel wood. Approx. 44.8 x 30.5 cm. Marked: Tissot, Brighton. *84.365.1. Southampton, England. 5 May '84.

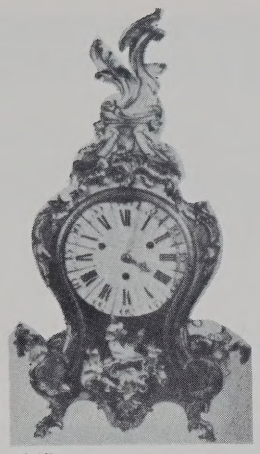
1851 French, 16th Century. Chest. Polychromed wood. *84.379.6. Lussac, France. 13-14 Sep. '83.

Icons

1852 Russian, late 15th Century. Three Church Fathers. Egg tempera on wood. 39 x 32 cm. Each father has Gospel in his right hand; ocher background. Crack in the wood between center and right-hand figure. *84.386.1. Amsterdam, Holland, 12 Feb. '84.

1853 Russian (Moscow), early 16th Century. St. Nicolas of Mozhajsk. Egg tempera on wood. 41.5 x 33 cm. St. Nicolas in the center holding a model church in his left hand and sword in his right hand. *84.386.2. Amsterdam, Holland. 12 Feb. '84.

1854 Russian, 17th Century. The Virgin and Child. Miniature on metal, figures with painted faces and limbs. 6.5 x 6 cm. Cyrillic inscription: "Be just and merciful in judgement." Miniature icon on a chain. *84.386.6. Amsterdam, Holland. 12 Feb. '84.



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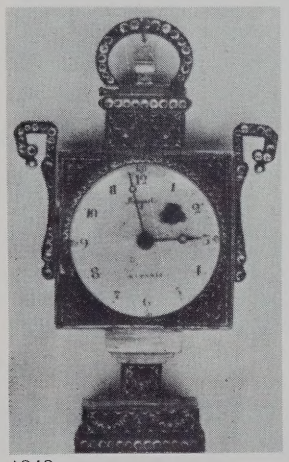
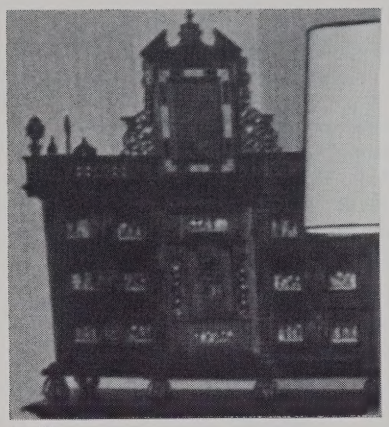


1848

1848



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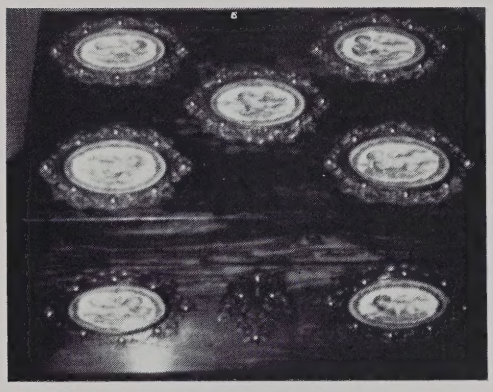

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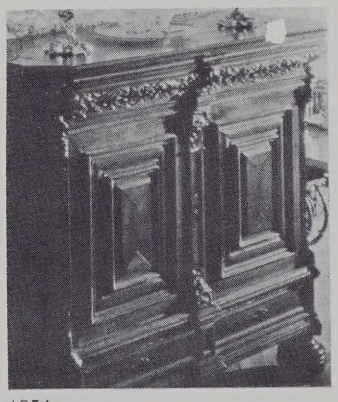
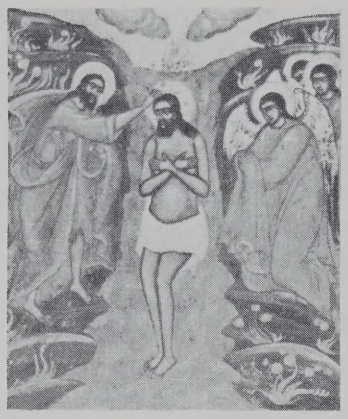


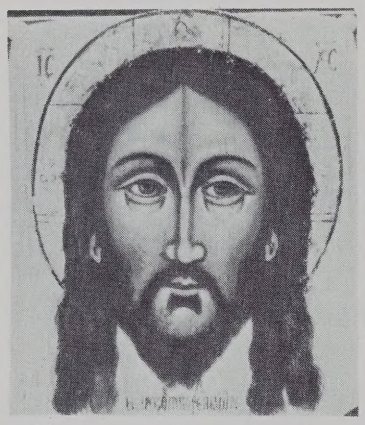
1851

1852

1853



1855



1855

1856

1857

1855 Russian, early 19th Century. "Mandylion" and the Baptism of Christ, ca. 1800. Tempera applied to plaster on wood. 42 x 36 cm. One side shows a face of Christ with a cyrillic inscription, the other side the Baptism of Christ. Christ is wearing a loincloth, St. John a red robe and green cape. Figures at right have red garments. Dark blue painted border. *84.386.3. Amsterdam, Holland. 12 Feb. '84.

1856 Russian, 19th Century. Deesis. Alloy base with vestiges of silver and enamel. 15.5 x 39 cm. (open). Cyrillic inscription. Hinged, portable triptych showing Christ Pantocrator with the Virgin Mary holding a scroll of writing on one side and John the Baptist holding a chalice with the Infant Jesus on the other. *84.386.5. Amsterdam, Holland. 12 Feb. '84.

1857 Russian. Znamenje. Tempera applied to plaster on wood. 32 x 26.5 cm. The Virgin Mary depicted praying with the Sign (a medallion showing the Infant Jesus on a blue background) on her breast. Off-white background. *84.386.4. Amsterdam, Holland. 12 Feb. '84.

Liturgical Objects

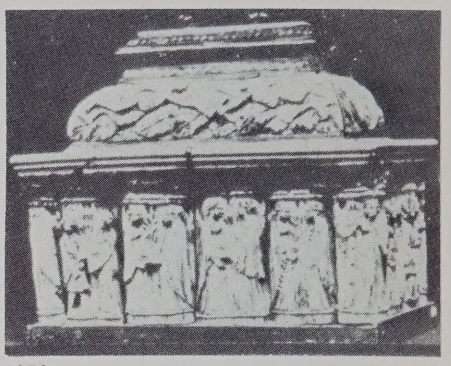
1858 EMBRIACI Studio (Italian, 15th Century). Casket. Ebony. 17 x 19 x 11.5 cm. Low relief decoration of ivory plaquettes carved with decoration of couples; four genii armed with shields and maces decorate the corners; two winged genii on wide side of the lid, against a background of plaited leaves. *84.380. Terni, Italy. 16 Nov. '83.

Rugs, Carpets

1859 Kum Kapour, 19th Century. Prayer Rug. Silk and metal thread. 124 x 174 cm. The madder mihrab with scrolling cloudbands enclosing a palmette design with a signature panel and inscription cartouche over rich dark red "velvet" pale green spandrels each enclosing a vase of flowers with perching birds, the pale wide saffron border containing three large cartouches and four smaller medallions with the name "Raffi" against a background of scrolling vines, with a single guardstripe. *84.370. London, England. 10 May '84. *Reward.*

Tapestries, Textiles

1860 Brussels, 17th Century. La leçon d'equitation de Louis XIII. Signed Leyniers. After cartoon by Jordaens. *84.373. Florence, Italy. 30 May '84. *Reward.*



1858

1859

1860

Antiquities

Prehistoric

1861 First Iron Age. Axes (six). Bronze. 6 x 18 cm. *84.395.1-6. Bologna, Italy. 7 Jul. '84.

1862 Mammiform Idol. Basaltic rock. 20.3 x 10.2 x 7.6 cm. Prov: Puerto Rico. Roughly polished, consisting of face upon a boat-shaped base. Resembles a mammiform or tripointed stone. *84.403. New York, N.Y. 26 Jul. '84.

Greek

1863 Head of Venus, 1st c. B.C.-1st c. A.D. Roman copy of a Greek 3rd c. B.C. original. Marble. 30 x 20/25 cm. Prov.: Villa Medicis, Rome. Head has been removed. *84.394. Rome, Italy. 13 Dec. '84.

Roman

1864 Large Statuette of a Woman, 1st c. B.C. Marble. H. 50 cm. *84.381. Solunto (S. Flavia), Italy. 16-17 Nov. '83.

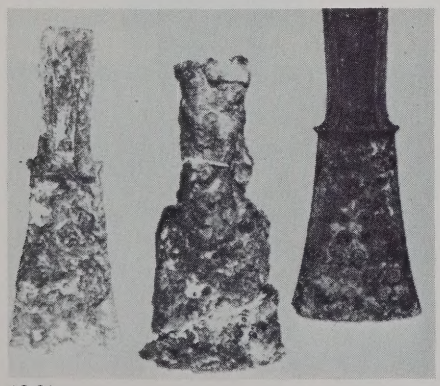
Christian

1865 MEROVINGIAN. Bird Fibula. Bronze. L. 5.5 cm. *84.378.11. Preures, France. 28 Jan. '84.

1866 MEROVINGIAN. Bird Fibula. Bronze. L. 5 cm. *84.378.13. Preures, France. 28 Jan. '84.

1867 MEROVINGIAN. Brooch. 22-carat gold with glass encrustations. Diam. 3.5 cm. *84.378.5. Preures, France. 28 Jan. '84.

1861



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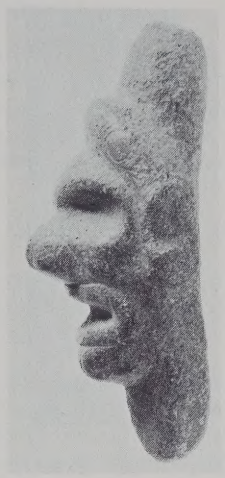

1862

1862

1863

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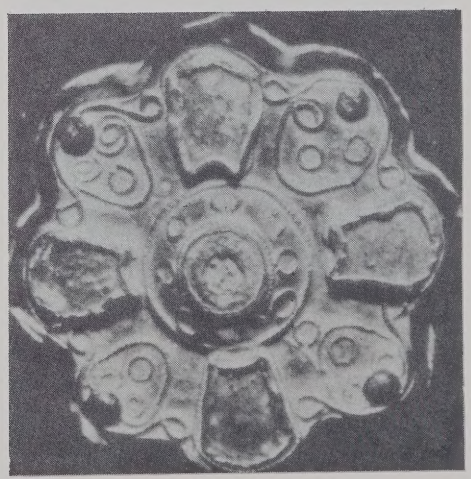


1867

1868 MEROVINGIAN. Brooch with Glass Encrustations. Bronze. Diam. 3 cm. *84.378.9. Preures, France. 28 Jan. '84.

1869 MEROVINGIAN. Cylindrical Fibula. L. 5 cm. *84.378.4. Preures, France. 28 Jan. '84.

1870 MEROVINGIAN. Circular Brooch. Bronze with red stone in center. Diam. 2 cm. *84.378.8. Preures, France. 28 Jan. '84.

1871 MEROVINGIAN. Earring. Bronze. Bronze: Hoop and pendant in finely worked gold. *84.378.17. Preures, France. 28 Jan. '84.

1872 MEROVINGIAN. Fingered Fibulae (2). Bronze. L. 6 cm. *84.378.6-7. Preures, France. 28 Jan. '84.

1873 MEROVINGIAN. Horse Fibula. Bronze. L. 4.5 cm. *84.378.12. Preures, France. 28 Jan. '84.

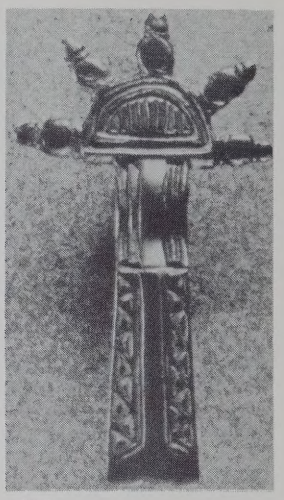
1874 MEROVINGIAN. Looped Fibulae (three). Bronze. L. 6 cm. *84.378.1-3. Preures, France. 28 Jan. '84.

1875 MEROVINGIAN. Looped and Fingered Fibulae (2). Bronze. L. 6 cm. *84.378.15-16. Preures, France. 28 Jan. '84.

1876 MEROVINGIAN. Plaque Fibula with Chased Design. Bronze. L. 4 cm. *84.378.14. Preures, France. 28 Jan. '84.

1877 MEROVINGIAN. Single-fingered, Looped Fibula Representing Animal Heads. Bronze. L. 5.5 cm. *84.378.10. Preures, France. 28 Jan. '84.

1869



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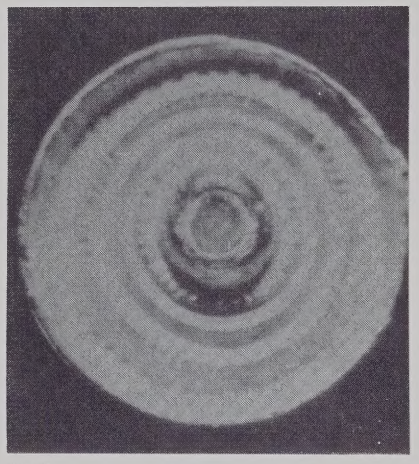

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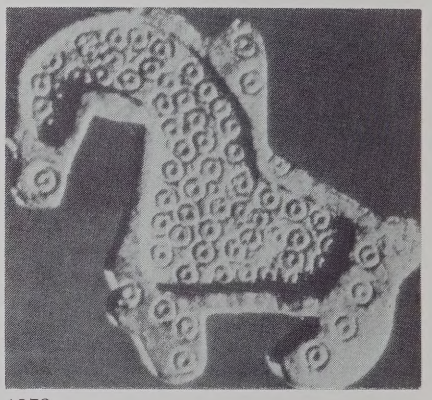

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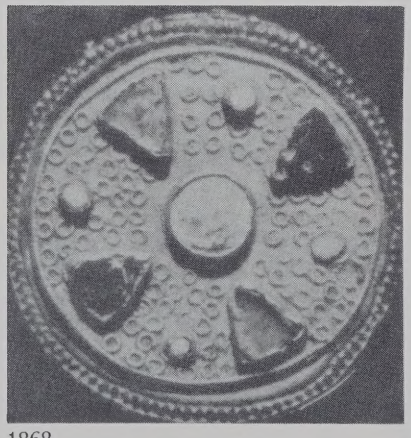

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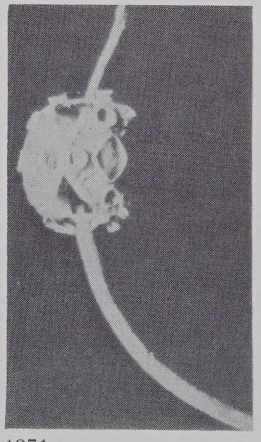
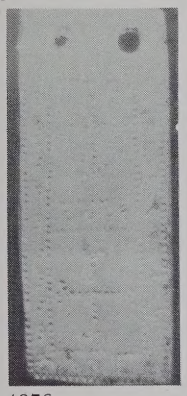


1871

1874

1875



1876

1877

1878

American Indian

1878 Rifle Scabbard. Beaded. Approx. L. 139.7 cm. Beaded elements in light blue, red, green, yellow, and dark blue and white. Red and blue stroud cloth on hide construction. *84.397.2. Monument, Co. 12 Mar. '84. *Reward.*

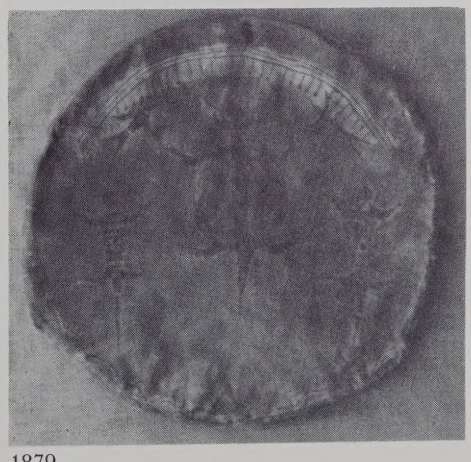
1879 Shield. Antelope hide cover, raw hide loops. Approx. W. 56 cm. Yellow background; blue, red and dark brown used in design. *84.397.3. Monument. Co. 12 Mar. '84. *Reward.*

1880 Shield. Hide over raw hide and wooden hoop base. Approx. W. 46 cm. Cover painted with yellow background and red, green, blue, and dark brown design with dragonfly motif. Red stroud cloth drop with feathers approx. 122 cm. long. *84.397.6. Monument, Co. 12 Mar. '84. *Reward.*

1881 Shirt. Hide. Approx. W. 153 cm. Quill strips on white background with red, orange, green, and yellow design elements. Pony bead edging in dark blue, black, red, pink, yellow, and white. Red and blue bib with quill wrapped fringe, long fringes, quill wrapped at base. Short strips of clipped ermine at shoulders. *84.397.4. Monument, Co. 12 Mar. '84. *Reward.*

1882 Shirt. Hide. Approx. W. 153 cm. Beaded strips with white background design elements in light blue, dark blue, yellow, pink, and red. Ermine drops with orange and red feathers at base, painted design in dark brown applied to hide. Thin yellow cloth piping at throat. *84.397.5. Monument, Co. 12 Mar. '84. *Reward.*

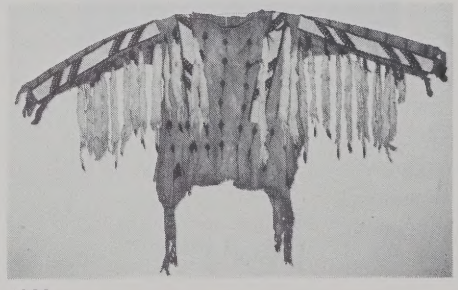
1883 Tomahawk. Steel head; remnants of quill work on beaded fringe. Approx. L. 60 cm. Light blue beaded background on pendant with yellow, blue, red, green, and white elements. Red stroud wrapped with thong at the grip. *84.397.1. Monument, Co. 12 Mar. '84. *Reward.*



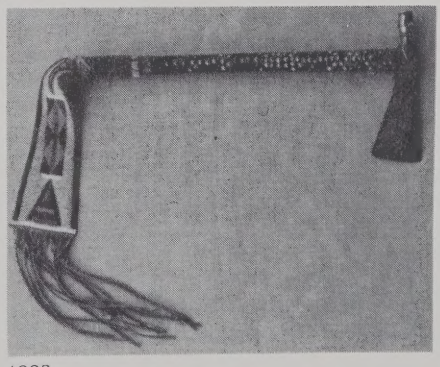
1879

1880

1881



1882



1883

Oriental Art

Indian

1884 Maharashtra-Pradesh, 16th-17th c. Vir Bhadra. Chased silver. 18 x 14.5 cm. The central figure is a horrific representation of Shiva, infuriated by Daksha, depicted at the bottom left with a ram's head, urged on by Uma (bottom right); the Lingam and the Yoni, symbols of the beginning and the end, are to be seen at the top right and the Naudi Lingam bull is depicted at the top left. *84.386.7. Amsterdam, Holland. 12 Feb. '84.

Nepalese

1885 Nepalese, 18th c. Figurines (three). Ivory. H. 8 cm. *84.384.1-3. St.-Victoret, France. 2 Mar. '84.

1884

1885

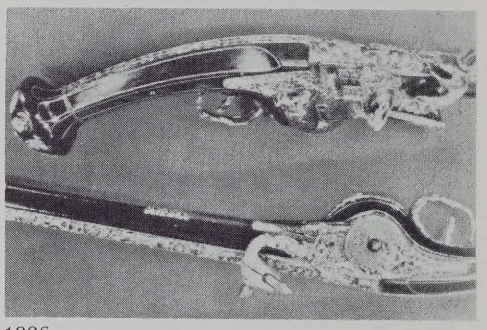
1885

1885

Miscellaneous

Arms and Armor

1886 French. Wheel-lock pistols (pair), ca. 1620. Caliber 1.2 cm., overall length 60.5 cm., length of barrel 40.6 cm., wt. 1500 g. Barrel, lock and stock gilded on black background; extensively chased; five figures and leaf designs along the barrel—the top figure being a two-headed eagle, followed by Judith, Juno, a Roman general, Venus and St. George under canopies. The hammer is shaped like a dragon's head at the bottom of which a monkey is sitting playing the bagpipes. At the end of the lock is the signature "Agrisole." The butt has eight grooves and is pear-shaped. The grip is made of smooth walnut on which eight medallions are mounted (bearing portraits of Henri IV, Louis XIII, etc.). *84.393.1-2. Vienna, Austria. 5-7 Apr. '84.



1886

Coins

1887 Coin 1/TS (Tromsoe Collection). Wt. 0.1 g. Struck on 1 side only, effigy of a lion. *83.383.1. Bodo, Norway. 3-4 Feb. '84.

1888 Coin 1/TS: "Penning," ca. 1065-80. Wt. 1.06 g. Angular. *83.383.4. Bodo, Norway. 3-4 Feb. '84.

1889 Coin 2/TS (Tromsoe Collection). Wt. 0.07 g. Struck on one side only. Both coins are angular and were struck during the reign of Hakon Hakonsson. *83.383.2-3. Bodo, Norway. 3-4 Feb. '84.

1890 Coin 6/TS (Tromsoe Collection), ca. 1510-22. Wt. 0.29 g. Struck on one side only. *83.383.5. Bodo, Norway. 3-4 Feb. '84.

1891 Coin 7/TS, 1510-20. Wt. 0.28 g. Struck on one side only. *83.383.6. Bodo, Norway. 3-4 Feb. '84.

1892 Coin 8/TS: "dobbelthvid" (ancient monetary unit), ca. 1523-4. Wt. 1.10 g. *83.383.7. Bodo, Norway. 3-4 Feb. '84.

1893 Coin 21/TS: "hvid" (ancient monetary unit), ca. 1448-81. Wt. 0.82 g. *83.383.8. Bodo, Norway. 3-4 Feb. '84.

1894 Coin 22/TS: "hvid," ca. 1481-1513. Wt. 0.59 g. *83.383.9. Bodo, Norway. 3-4 Feb. '84.

1895 Coin 23/TS: "hvid," ca. 1481-1513. Wt. 0.78 g. *83.383.10. Bodo, Norway. 3-4 Feb. '84.

1896 Coin 25/TS: "hvid," ca. 1481-1513. Wt. 0.76 g. *83.383.11. Bodo, Norway. 3-4 Feb. '84.

1897 Coin 26/TS: "hvid," ca. 1481-1513. Wt. 0.83 g. *83.383.12. Bodo, Norway. 3-4 Feb. '84.

1898 Coin 27/TS: "hvid," ca. 1481-1513. Wt. 0.65 g. *83.383.13. Bodo, Norway. 3-4 Feb. '84.

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